



PAINTING TASMANIAN LANDSCAPE

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Michaë Boulter Tim Burns Geoff Dyer Kerry Gregan Patrick Grieve Christine Hiller David Keeling Stephen Lees Anne Morrison Ian Parry Susan Robson



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Richard Wastell Philip Woffhagen Bill Yaxley Curated by Paul Zika



PAINTING TASMANIAN LANDSCAPE

PLIMSOLL GALLERY, TASMANIAN SCHOOL OF ART, UNIVERSITY OF TASMANIA

The success and popularity of artists working within the landscape painting genre in Tasmania together with the State's reputation as a beautiful, unique – albeit threatened – natural environment constitute the main reasons to present *Painting Tasmanian Landscape*. The enduring and increasing strength and popularity of contemporary landscape painting in Tasmania encourages us to attempt to return landscape painting to centre stage. It has tended to be rather neglected as a form, especially within academic circles. This is an opportunity for us to balance the record, be more inclusive of the work of the wider artistic community, and attract a broader general audience to the Plimsoll Gallery.

Tasmanian audiences are not given access to high quality contemporary landscape painting exhibitions as often as one might think. While the basic form of landscape painting is traditional, this particular exhibition will stretch audiences' understanding of how the genre is being defined and developed now. The range of artists included in the show will ensure that visitors will be satisfied and challenged – satisfied by the standing and ability of the artists and challenged by the content of the works. We also hope that projects such as this will add to the strength and commitment within the School to the University of Tasmania's Theme Area, "Natural Environment and Wilderness".

Our exhibition will therefore complement and develop our commitment to landscape both as something special to this island and special to this School. Congratulations to the artists and curator. Thank you to our catalogue sponsor, Hobart Autohaus, and to Arts Tasmania and the University of Tasmania for their ongoing support of the Plimsoll Gallery.

PROFESSOR NOEL FRANKHAM

*Director, Tasmanian School of Art
University of Tasmania*

At first glance, it may be hard to see why a prestige car dealership would want to become involved in supporting an exhibition titled *Painting Tasmanian Landscape*. But when you think about it, we offer our customers a similar opportunity – a different and exhilarating way to experience the world around them. Driving through Tasmania's landscape is one of the greatest experiences in the world, driving through Tasmania's landscape in a BMW is even better.

But that wasn't enough to entice us to support this exhibition. Our organisation is based on principles of quality, value and service and we protect our reputation in these areas at all costs. It was gratifying then, to work alongside the Plimsoll Gallery who has consistently, over some 16 years, maintained its commitment to quality and rigour in the research, curation and presentation of exhibitions of excellence. This exhibition is no exception and we wholeheartedly congratulate the Plimsoll Gallery on this fine production and the commitment to quality and workmanship that both our organisations share.

Enjoy!

BARRY LACK

General Manager, Hobart Autohaus

PREFACE

The first exhibition that I curated for the Tasmanian School of Art Gallery in 1981 focused on the theme of landscape. It was titled *Landscape – some interpretations*. Having recently arrived in Tasmania to teach painting, I was struck by the need to expand the discourse on the theme. The participating artists were all from interstate and the work addressed issues of landrights, environmental degradation and place-making. The only paintings included were four large canvases by indigenous artists from Papunya.

In contrast to the fairly insular “look and put” mentality that dominated landscape painting in Tasmania twenty years ago, the painters in this exhibition are more “worldly” in their conceptual outlook. Despite both the subject matter and the medium of painting each having a considerable history and tradition, the artists have brought a new potency to the enterprise; there is excitement in their endeavours. Many of the artists have moved to Tasmania to specifically paint from the landscape; others have returned, drawn by its spell. All are informed by a broader intellectual vision and bring that to bear on familiar locations.

We continue to discover the landscape because of their vision.

PAUL ZIKA
Exhibition Curator

INTRODUCTION

One hundred years ago Australia was divided. There was Sydney and the bush. The bush was the birthplace of the mythical Australian character, and even as we grew to be the most urbanised country on earth, we continued to define ourselves by *the bush*. The demise of Australia's identity as a bush nation coincided with the urban appropriation of the bush: the transformation of the 'bits out the back' of Australia into wilderness. Now we are anxious about our connection to the landscape. We are filled with guilt at our ancestry and terrorised by the ever-growing list of facts confirming our mistreatment of the land. Bereft of an inherited cultural dreaming, we seek ways to reconnect with place. We covet the depth of love for country, the attachment to a place that grows through a lifetime's attentive engagement, which lies at the heart of the bushman's relationship with land.

Landscape painters possess this way of knowing: a connection to place gained through a deep and detailed vision, drawn in through the heart and hands as much as through the eyes. Working with paint, with oil, with brush and knife, they have a visceral way of experiencing the world, arising from instinct and a physical way of knowing. Like bushmen, they set off to discover their country and end up knowing more – and less – about themselves and the human condition. Feeling for a way through the dark, they come to recognise the colour of a bird song and the mark of frost on hills before the sun has risen. Feeling the shimmer of heat in pigment, they know which palette to use for an approaching storm and understand the line a flame makes as it erupts in eucalypt crowns. Fear becomes form, loneliness becomes a silent space of raw canvas, desire can make the stillest of evening moments explode. Theirs is a poem of place, of our connection with place, with plenty of room to add our own dreams. They speak a language of colour and light and stories passed down – spoken from the gut, expressed physically in paint.

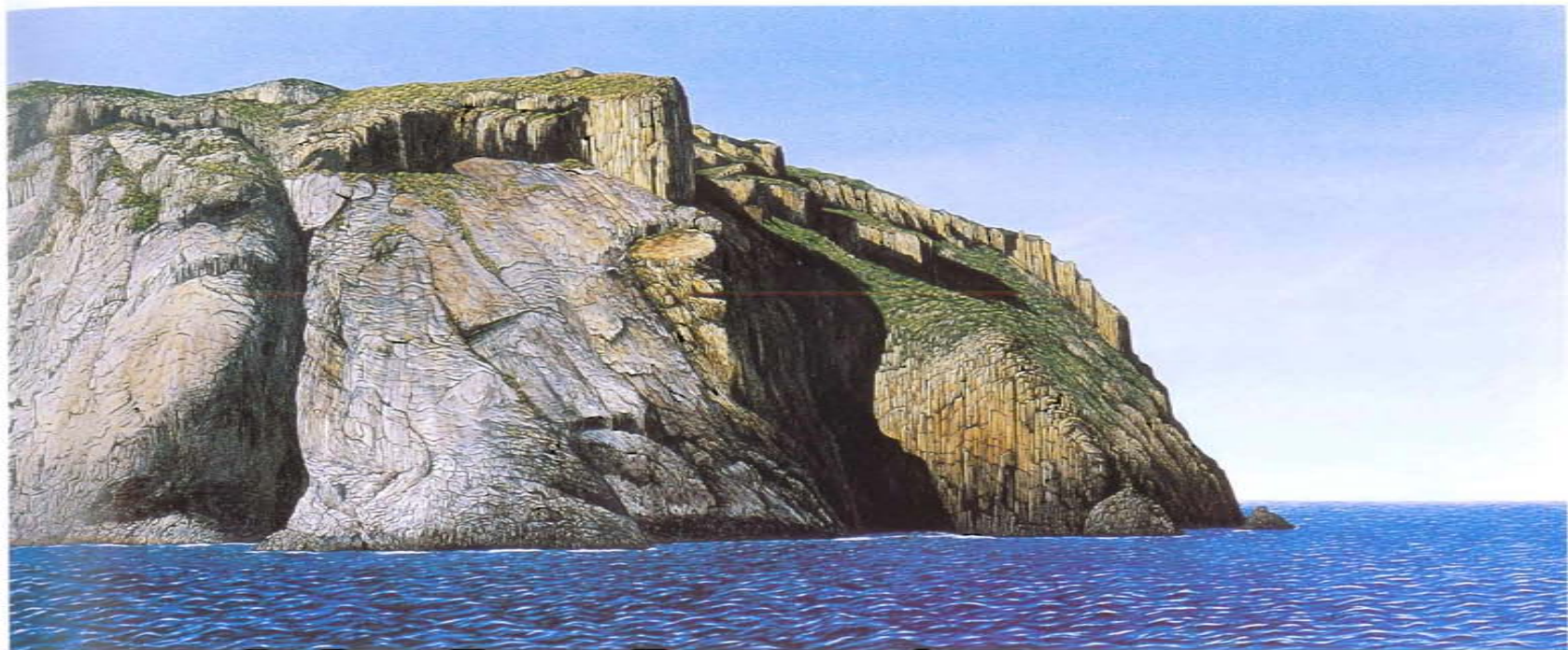
CELIA LENDIS
Curatorial Assistant



SENSATION, MAP, DETAIL:

A REFLECTION ON LANDSCAPE AND ART IN TASMANIA, 1975-2003

Returning to the east coast of Tasmania from a visit to the Central Highlands recently, I left the Western Tiers to make the journey down through Poatina and onto the midland plain. It was late afternoon on a glorious summer's day in mid-January. The vista from the top of the escarpment, a thousand metres above the plain, took one's breath away – as far as the eye could see, the whole shimmering landscape seemed to be spun out of gold and, for a moment, the terrain seemed to lose its form and the whole vast space became an evanescence - light itself. That awesome experience of 'formlessness', particularly in the face of what is one of the most densely cultivated landscapes in Tasmania, came as a real shock.



MICHAYE BOULTER
Cloudy Bay Headland, 2002



TIM BURNS
Penstock Lagoon, 2002-3



KERRY GREGAN
From Cherry Tree Hill, 2000 (detail)



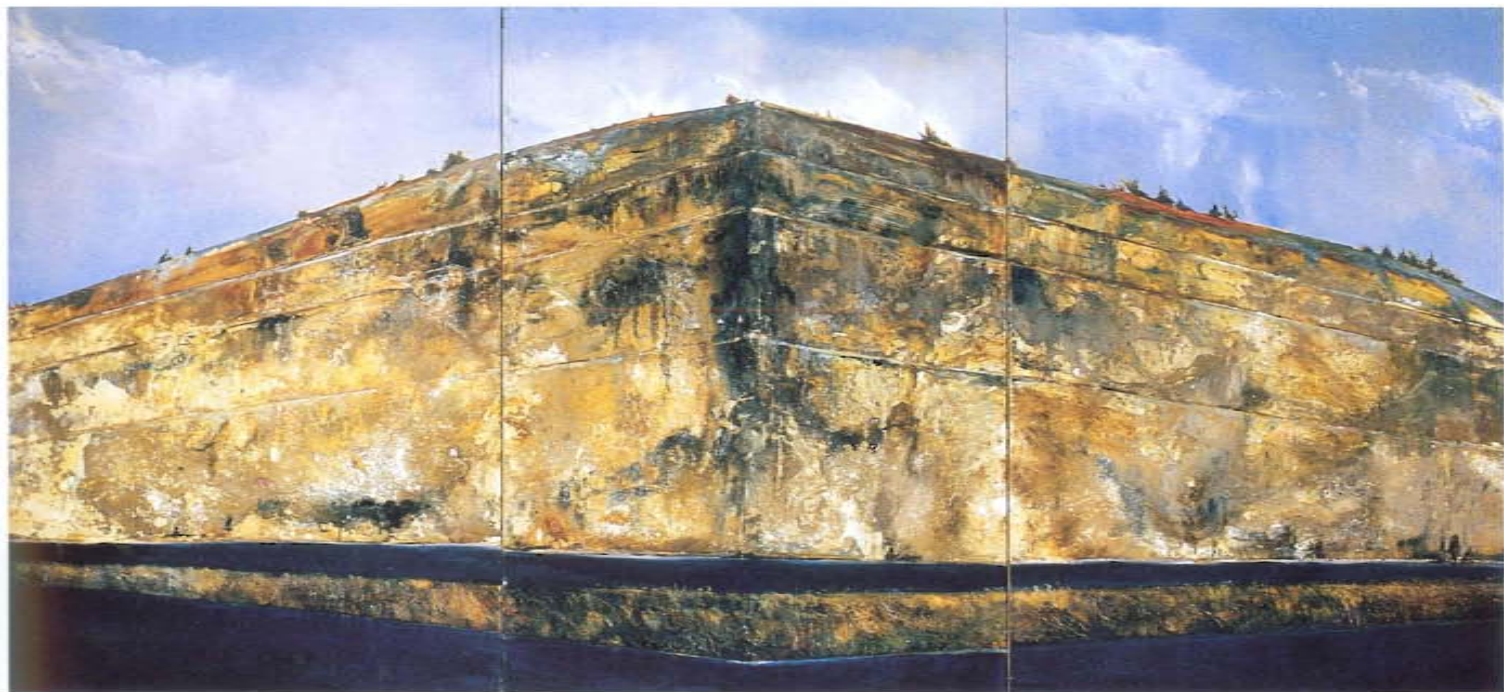
PATRICK GRIEVE
204 West Mooreville Road, 2003 (left)
Glance Creek, Stowport, 2003 (right)

While a relatively traditional form of landscape painting has continued to be practised here – dominated by a number of highly skilled watercolourists, including Max Angus, Patricia Giles, Elsbeth Vaughan and Roger Murphy – around the late 1970s a more unstable and critical account of the landscape and human engagement with it began to develop. One of the marked changes that occurred was in photography, with several artists developing exhilarating bodies of work that in part responded to theoretical ideas being developed during the period.

It seemed no time, for instance, between the arrival in Australia of the American photography curator, John Szarkowski, in 1976 on a lecture tour and the exhibition, *Uses of Photography in Europe*, touring Australia as part of the 1979 Sydney Biennale, *European Dialogue*.¹ Yet it is difficult to imagine two more contrasting events. Szarkowski's visit represented the affirmation of late modernism's commitment to the singular photographic image, which had been enshrined in an influential exhibition at the Museum of Modern Art in New York – Szarkowski's *Looking at photographs: 100 pictures from the collection of the Museum of Modern Art*.² Here, each photographic image was treated as a discrete object to be explored primarily for its formalist properties. For many landscape photographers working in Tasmania, this critical position – one that was promoted by the American photographer, Ansel Adams and the F64 group – was highly regarded. Both Geoff Parr and Marion Hardman, for instance, produced significant bodies of photography incorporating the values espoused by Adams.

¹ Hulten, Pontus 'Uses of Photography in Europe' in *European Dialogue* [directed by Nicholas Waterlow], Sydney, Biennale of Sydney, 1979

² Szarkowski, John *Looking at photographs : 100 pictures from the collection of the Museum of Modern Art* New York : distributed by New York Graphic Society, Greenwich, Conn, MOMA, [1973]



GEOFF DYER
West Coast Cutting, 1999



STEPHEN LEES
Monday Morning - Cradle Mountain, 1999



SUSAN ROBSON
Pools of memory, series 2003



BILL YAXLEY
Maria Island, 1993

*Uses of Photography in Europe*³, on the other hand, couldn't have demonstrated a greater contrast. The exhibition was stuffed full of serial imagery (Bernd and Hilder Becher), image and text (Victor Burgin), photographic installations such as Jan Dibbets' marvellous *Big Comet*, constructed from twenty two differently sized colour photographs of a landscape and horizon butted together to create the arc of a comet. And there were works by the British artist, Hamish Fulton who spent several weeks in Tasmania and produced a major work, *Tasmania: A Slow Journey*, later purchased by both the National Gallery of Australia and the Pompidou Centre. This work involved an arduous ten-day walk on the overland track through the Cradle Mountain/Lake St Clair National Park and on to the coast near Devonport. Four large-scale photographs formed the artwork. Like 'stations' on a journey the photographs incorporated a moody landscape scene and in each an iconic rock was situated in the foreground. Brief text recorded the sounds, the atmosphere and the artist's feelings at that moment on the journey. Whereas the single image records an exact slice of space and time, here there was an emphasis on the journey itself and the separate photographs become way-points of that experience.

³ Parent, Béatrice 'Uses of Photography in Europe' in *European Dialogue* [directed by Nick Waterlow], Sydney, Biennale of Sydney, 1979

By the early 1980s a range of new experimental landscape art was being produced and was finding its way into exhibitions around Australia. As Paul Zika notes in his introduction, one of his earliest exhibitions for the Tasmanian School of Art Gallery was *Landscape: some interpretations*⁴ in 1981. It included several paintings by indigenous Australian artists working at Papunya in Central Australia – the first time these had been seen in Tasmania. Shortly after that came *A Place of Contemplation*⁵ [1983] for which invited architects created ideal sites of meditation to be placed in the Australian landscape. In 1983, Zika had also received funding from the University of Tasmania to develop a site-specific installation on Mt Nelson. This 'place of contemplation' scaled up his planar relief paintings in hot pinks and yellows into a construction into which the viewer could descend. Below ground a mirror allowed one to reflect upon Mt Wellington – at once an immediate experience and also a *representation* of the landscape.

⁴ Zika, Paul *Landscape: some interpretations* Hobart, Tasmanian School of Art Gallery, University of Tasmania 1981

⁵ Zika, Paul *A Place of Contemplation: architectural attitudes to space* Hobart, Tasmanian School of Art Gallery, University of Tasmania, 1983



DAVID KEELING
Quiet Spot, 2003



CHRISTINE HILLER
Path in the Bush 1, 2003



PHILIP WOLFHAGEN
Bass Strait Definitive No. 2, 2002 (left)
Bass Strait Definitive No. 1, 2002 (right)

Another important suite of works investigating geographical space, landscape theory and the role of photography came in a terrific new body of constructed photographs by Geoff Parr who, in the space of five years, had dramatically changed his approach to photography. Parr, who had campaigned against the flooding of Lake Pedder, continued to challenge the trashing of wilderness areas in Tasmania in his art practice. *Place*, shown at *Perspecta* (Art Gallery of New South Wales) in 1982, was a series of large scale cibachrome transparencies assembled in light-boxes. Each depicted the be-suited artist/explorer in landscape settings. In one, the artist is seen at his easel, painting a lemony yellow 'No Dams' triangle, all set in a magnificent landscape facing Mt Wellington. In another, the artist, in his suit, stands thigh-deep in a pristine lake in the Hartz Mountain region 'contemplating' the landscape. In the foreground on rocks are the chunky volumes of the 1982 *Documenta 7*⁶ catalogue. In these quirky works, the artist seems to ask the question - how can one make landscape art part of contemporary practice?

Two other artists during that period created significant bodies of work that provide a critical and political investigation of the role of landscape art. David Stephenson spent several years after his arrival in 1982 photographing the impact on the landscape of the huge hydro schemes. Increasingly, he came to believe that an apolitical exploration of this 'industrial sublime' couldn't be sustained and, by the mid-1980s, he was making large photo constructions of rugged mountain-scapes and sea cliffs, in which slight perspectival shifts were created where separate photographs had been joined together. These 'sublime spaces' become fragmented. It is as if the photograph cannot *re-present* that awesome experience, but can only deliver it to us in a fragmentary way.

⁶ *Documenta 7* Kassel, Paul Deirichs, 1982



IAN PARRY
From the Island of the Day Before, 2003



ANNE MORRISON
Cluster II, 2003 (left)
Cluster I, 2003 (right)

The second artist, Raymond Arnold, has had an immense influence on landscape discourse in Tasmania for over twenty years now. Arriving to teach at the Art School on Monday, 1st March, 1983, he was piled onto a bus the following day to join protestors against the Gordon-Below Franklin Dam project at the Crotty Road site in western Tasmania. He, along with many others, was arrested at the site – an event documented in *Crotty Road* created by Grace Cochrane, a large installation of collages made up of photographs, text and newspaper cuttings that referred to the dam construction and the campaign to prevent it.

Arnold's continuing political, pedagogical and artistic commitment to wilderness and natural environment issues has seen him develop several ground-breaking exhibitions for the Plimsoll Gallery and important teaching units for the University, as well as creating a formidable body of paintings, screen-prints, etchings and installations challenging traditional notions of landscape art. An iconic art work from 1983 was his diptych, *Florentine Valley – Displaced Landscape*, now in the collections of the National Gallery of Australia and Parliament House – a two metre screen-print view of the Florentine Valley from the Scotts Peak road at Lake Pedder which resembles the kind of direction map one finds at popular sight-seeing spots. This primary image is set within an expressionist border, and dominating the second panel is a looming shadowy figure surveying the landscape; matter-of-fact text tells of the geological form and age of the terrain and identifies the trig points in the landscape. This is no longer just a site to inspire romantic awe; rather, from the artist's point of view, it is a landscape encroached.

Until the end of the 1980s, landscape art tended to remain a relatively marginalised genre, partly, one suspects, because of its often specific regional origins. This was raised as an issue in Nick Waterlow's 1988 Sydney Biennale *From the Southern Cross: A View of World Art c1940-1988*,⁷ when a considerable amount of landscape art was included. The incorporation of indigenous Australian painting into this and other international exhibitions also helped to emphasise the significance of the landscape to a sense of place and to the land's spiritual

⁷ Waterlow, Nick. *From the Southern Cross: A View of World Art c1940-1988* Sydney, Sydney Biennale, 1988

⁸ Waterlow, Nick. *Genius Loci: Spirit of Place: Contemporary Tasmanian Painting* Hobart, Plimsoll Gallery, University of Tasmania, 1989

importance – something that was so eloquently epitomised by Djon Mundine's successful organisation in 1988 of the painting of two hundred burial poles by the Ramingining artists in Northern Arnhem Land. These were shown at the 1988 Sydney Biennale and eventually found permanent exhibition in the National Gallery of Australia.

The following year, Nick Waterlow was invited to curate an exhibition for the Plimsoll Gallery and a number of the concerns with which he had engaged in the Biennales of 1986 and 1988 came to the fore in *Genius Loci, Spirit of Place: Contemporary Tasmanian Painting*.⁸ The exhibition proved to be a watershed in one particular sense because all the works in the exhibition were paintings. Indeed, after an hiatus of a decade or so when much of the experimentation in the field seemed to be focused on other media, the 1990s would see Tasmanian artists finding exciting and challenging new ways to create landscape paintings.

This exhibition, a dozen or so years on, gives us an opportunity to reflect upon the place that landscape painting now has in contemporary art discourse. At its most awesome, the Tasmanian landscape becomes a site to explore how the environment acts upon the body, as pure sensation. On the other hand, the landscape is a *space* and painters have found inventive ways to give us a sense of moving through that space. Bea Maddock's landmark painting *Trouwerner...the white ships came from the West and the sea of Darkness* (Tasmanian Museum and Art Gallery) is a great example, for she refers to the topographical survey map in painting the south coast of Tasmania seen from a ship. Her landmarks on this 'map' are simple – smoke trails snaking into the sky representing Tasmanian aboriginal encampments at the time of European discovery.

Finally, the landscape allows us to formulate histories, to weave together narratives, stories about *this* place.

Three experiences – sensation, map and detail – three continuing concerns.

JONATHAN HOLMES

February 2003

EXHIBITION PARTICIPANTS

MICHAYE BOULTER

Michaye Boulter was born in 1970. She gained a Bachelor of Fine Arts (Tasmanian School of Art/Hobart 1990-93). She has had five solo exhibitions in Hobart and has been included in group exhibitions in Tasmania. Michaye Boulter lives on Bruny Island and is represented by Handmark Gallery, Hobart.

TIM BURNS

Tim Burns was born in 1960. He gained a Diploma of Art (Alexander Mackie College of Advanced Education/Sydney 1979-81) and a Graduate Diploma (Victorian College of the Arts/Melbourne 1984-86) before moving to Hobart in 1987 to undertake a Master of Fine Arts (Tasmanian School of Art/Hobart 1988-90). He has had seventeen solo exhibitions of his paintings in Hobart, Melbourne and Sydney and has been included in numerous group exhibitions in Australia. He was selected as a finalist in the Moët & Chandon Touring Exhibition three times (1992-4-6), the McCaughy Prize (National Gallery of Victoria 1997) and the Wynne Prize for Landscape Painting (Art Gallery of NSW 2000). He won the Hobart Art Prize in 1994. His work is in the collections of the National Gallery of Australia, National Gallery of Victoria, Tasmanian Museum and Art Gallery, various regional galleries, university, corporate and private collections in Australia and overseas. Tim Burns lives in Judbury and is represented by Bett Gallery, Hobart and Boutwell Draper Gallery, Sydney.

GEOFF DYER

Geoff Dyer was born in 1947. He gained a Teachers Diploma of Art (Tasmanian School of Art/Hobart 1965-68) and after teaching in various schools and colleges in Tasmania became a full-time painter in 1980. He has had over thirty solo exhibitions of his paintings in major cities in Australia. He has been selected as a finalist in the Archibald Prize six times (Art Gallery of NSW 1993-6-9-2000-1-2), the Wynne Prize eight times (AGNSW 1977-88-89-90-91-92-93-97) and the Sulman Prize (AGNSW 1997). His work is in the collections of the Tasmanian Museum and Art Gallery, various regional galleries and numerous institutional, corporate and private collections in Australia and overseas. Geoff Dyer lives in Hobart and is represented by Despard Gallery, Hobart, Axia Modern Art, Melbourne and Wagner Art Gallery, Sydney.

KERRY GREGAN

Kerry Gregan was born in 1950. She gained a Diploma of Art (National Art School/Sydney 1968-71). She has had over thirty solo exhibitions of her paintings in major cities throughout Australia and in London, New York, Seattle and Tokyo. Her work is in the collections of the National Gallery of Australia, the Art Gallery of NSW, the Auckland City Art Gallery, the Tasmanian Museum and Art Gallery, various regional galleries and numerous institutional, corporate and private collections in Australia and overseas. Kerry Gregan lives on the East Coast and is represented by Bett Gallery, Hobart.

PATRICK GRIEVE

Patrick Grieve was born in 1969. He gained a Bachelor of Arts in Visual Arts (School of Art/Launceston 1988-91). He has had five solo exhibitions in Burnie and Launceston and has been included in group exhibitions in Tasmania. His work is in the collection of the Burnie Regional Art Gallery and institutional, corporate and private collections. Patrick Grieve lives in Burnie.

CHRISTINE HILLER

Christine Hiller was born in 1948. She gained a Teachers Diploma of Art (Tasmanian School of Art/Hobart 1966-8) and became a full-time painter in 1973. She has had over twenty solo exhibitions of her paintings and prints throughout Tasmania, and has been included in numerous group exhibitions. She has been selected as a finalist in the Archibald Prize five times (AGNSW 1982-3-4-5-6). She has won the Porria Geach Memorial Prize for portraiture twice (1986-7) and the Island Art Prize (2001). Her work is in the collection of the Tasmanian Museum and Art Gallery, various regional galleries and institutional, corporate and private collections in Australia and overseas. Christine Hiller lives near Burnie and in 1987 was Tasmanian of the Year.

DAVID KEELING

David Keeling was born in 1951. After a period of study at Swinburne Film and Television School/Melbourne, he gained a Bachelor of Fine Art (Tasmanian School of Art/Hobart 1973-76) and a Graduate Diploma (Alexander Mackie College of Advanced Education/Sydney 1981). He has had seventeen solo exhibitions in Hobart, Launceston, Melbourne and Sydney, and has been included in numerous group exhibitions. His work is in the collections of the National Gallery of Australia, National Gallery of Victoria, Art Gallery of South Australia, Tasmanian Museum and Art Gallery, various regional galleries and institutional, corporate and private collections in Australia and overseas. David Keeling lives in Hobart and is represented by Niagara Galleries, Melbourne and Bett Gallery, Hobart.

STEPHEN LEES

Stephen Lees was born in 1954. He gained a Diploma of Art (National Art School/Sydney 1971-75) and did post-graduate study at the Tasmanian School of Art (1981-4). He has had ten solo exhibitions in Tasmania and has been included in group exhibitions in Australia and the USA. He won the Tasmania Art Prize in 1985. His work is in the collection of the Tasmanian Museum and Art Gallery, regional galleries and various institutional, corporate and private collections in Australia and overseas. Stephen Lees has recently returned to Hobart after a period of time in Queensland and is represented by Despard Gallery, Hobart.

ANNE MORRISON

Anne Morrison was born in 1966. She gained a Bachelor of Arts with Honours (Glasgow School of Art 1984-8), a Master of Arts (Royal College of Art/London 1988-90) and a Doctor of Philosophy (Tasmanian School of Art/Hobart 1995-9). She has had ten solo exhibitions in Scotland and Australia and has been included in numerous group exhibitions in Australia and the UK. Her work is in various institutional, corporate and private collections in Australia and the UK. Anne Morrison first came to Australia through the Scottish Arts Council Australian Residency Program (1994-5) and returned to undertake studies (1995-9). She moved to Hobart in 2001 and now lives in Forth.

IAN PARRY

Ian Parry was born in 1947. He gained a Diploma of Visual Art-Printmaking (Prahan College of Advanced Education/Melbourne 1964-8). He has had fourteen solo shows in Victoria and Western Australia, and has been included in group exhibitions in Victoria and Tasmania. He won the Maritime Art Award (Westpac Gallery, Melbourne) and the Crouch Prize (Ballarat City Gallery) both in 1990. His work is in the collections of the National Gallery of Australia, National Gallery of Victoria, Tasmanian Museum and Art Gallery, various regional galleries and institutional, corporate and private collections in Australia and overseas. Ian Parry lives near Cygnet and is represented by Judith Pugh Gallery, Mount Macedon, Victoria.

SUSAN ROBSON

Susan Robson was born in 1972. She gained a Bachelor of Arts-Fine Arts (Monash University/Melbourne 1991-3) and a Bachelor of Fine Arts with Honours (Tasmanian School of Art/Hobart 2001). She has been included in group exhibitions in Melbourne and Hobart. Her work is in private collections in Australia and overseas. Susan Robson lives in Hobart.

RICHARD WASTELL

Richard Wastell was born in 1974. He gained a Bachelor of Fine Arts with First Class Honours (Tasmanian School of Art/Hobart 1993-6). He has had three solo exhibitions in Hobart and has been included in group exhibitions around Australia. His work is in the collection of the Tasmanian Museum and Art Gallery, and institutional and private collections in Australia. Richard Wastell lives in Hobart and is represented by Bett Gallery, Hobart.

PHILIP WOLFHAGEN

Philip Wolfhagen was born in 1963. He gained a Bachelor of Fine Arts (Tasmanian School of Art/Hobart 1983-7) and a Graduate Diploma-Visual Arts (Sydney College of the Arts 1990). He has had sixteen solo exhibitions in Hobart, Sydney, Melbourne and other centres and has been included in numerous group exhibitions. He was selected as a finalist in the Moët & Chandon Touring Exhibition twice (1996-7) and won the Redlands Westpac Art Prize (Sydney 2001). His work is in the collections of the National Gallery of Australia, Art Gallery of South Australia, Tasmanian Museum and Art Gallery, various regional galleries and institutional, corporate and private collections in Australia and overseas. Philip Wolfhagen lives near Longford and is represented by Sherman Galleries, Sydney; Christine Abrahams Gallery, Melbourne and Bett Gallery, Hobart.

BILL YAXLEY

Bill Yaxley was born in 1943. He has had over twenty solo exhibitions of painting and sculpture in Brisbane, Sydney, Hobart and other regional cities. He has been included in group exhibitions throughout Australia and overseas. His work is in the collections of the National Gallery of Australia and Queensland Art Gallery, various regional galleries and institutional, corporate and private collections in Australia. Bill Yaxley lives in Copping.

LIST OF WORKS

MICHAYE BOULTER
Cloudy Bay Headland, 2002
 acrylic on canvas
 900 x 2200mm
 courtesy the artist

The Gap, 2002
 acrylic on canvas
 1720 x 1000mm
 courtesy the artist

TIM BURNS
Penstock Lagoon, 2002-3
 oil on linen
 1630 x 4200mm (3 panels each 1630 x 1400mm)
 courtesy the artist and Bett Gallery, Hobart

Cloudy Bay, Bruny Island No.3, 2002
 oil on linen
 1900 x 1700mm
 courtesy the artist and Bett Gallery, Hobart

GEOFF DYER
West Coast Cutting, 1999
 oil and mixed media on linen
 2130 x 4575mm (3 panels each 2130 x 1525mm)
 courtesy the artist and Despard Gallery, Hobart

St Johns Falls, 2002
 oil on linen
 1530 x 2135 mm
 courtesy the artist and Despard Gallery, Hobart

KERRY GREGAN
From Cherry Tree Hill, 2000
 oil on canvas
 1500 x 11250mm (15 panels each 1500 x 750mm)
 courtesy the artist and Bett Gallery, Hobart

PATRICK GRIEVE
204 West Mooreville Road, 2003
 oil on wood
 1220 x 1220mm
 courtesy the artist

Glance Creek, Stowport, 2003
 oil on wood
 1220 x 1220mm
 courtesy the artist

CHRISTINE HILLER
Path in the Bush 1, 2003
 oil on ply
 1830 x 1830mm
 courtesy the artist

Path in the Bush 2, 2003
 oil on ply
 1830 x 1830mm
 courtesy the artist

DAVID KEELING
Quiet Spot, 2003
 oil on linen
 1825 x 2130mm
 courtesy the artist and Niagara Galleries, Melbourne

Large Ground, 2003
 oil on linen
 1520 x 1520mm
 courtesy the artist and Niagara Galleries, Melbourne

STEPHEN LEES

Monday Morning – Cradle Mountain, 1999

oil on linen
1220 x 2590mm
courtesy private collection

South Arm, 2003

oil on linen
1370 x 1520
courtesy the artist

ANNE MORRISON

Cluster I, 2003

oil on canvas
2030 x 1590mm
courtesy the artist

Cluster II, 2003

oil on canvas
2030 x 1600mm
courtesy the artist

IAN PARRY

From the Island of the Day Before, 2003

oil on canvas
1370 x 1220mm
courtesy the artist

From the Island of the Day Before, 2003

oil on canvas
1380 x 1980mm
courtesy the artist

SUSAN ROBSON

Pools of memory, series 2003

oil on board
variable dimensions (2 panels each 915 x 1025mm)
courtesy the artist

All that lies between, series 2001

oil on linen
variable dimensions (each panel 420 x 560mm)
courtesy the artist

RICHARD WASTELL

Tides, 2002

oil and acrylic on canvas and linen
520 x 2900mm
courtesy private collection

Fire front 1, 2002

oil, acrylic and enamel on canvas and linen
620 x 2300mm
courtesy the Derwent Collection

PHILIP WOLFHAGEN

Bass Strait Definitive No.1, 2002

oil and beeswax on linen
1030 x 1090mm
courtesy the artist

Bass Strait Definitive No.2, 2002

oil and beeswax on linen
1030 x 1090mm
courtesy the artist

Darkness @ 41° S 147° E, 1995

oil and beeswax on linen
1680 x 2080mm
courtesy the artist

BILL YAXLEY

Maria Island, 1993

oil on canvas
1830 x 2750mm
courtesy the artist

Sprey Tunnel, 1991

oil on canvas
1220 x 1825mm
Fine Art Collection, University of Tasmania (Wharmby Bequest)

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<i>Curatorial Assistant:</i>	Celia Lendis
<i>Catalogue Essay:</i>	Jonathan Holmes
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<i>Photography:</i>	Simon Cuthbert (Lees), John Farrow (Boulter, Burns, Dyer, Gregan, Keeling, Robson and Yaxley), Troy Ruffels (Morrison), Uffe Schulze (Wastell). All other images supplied by the artists
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Painting Tasmanian Landscape

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